

Bibliotheca Alexandrina

Alex Med NEWSLETTER



Issue **21**

NOV - JAN, 2010-2011

Issue 21

C o n t e n t s

- 3 The Hassan Fathi Award for Architecture 2010 Award Ceremony, Exhibition and Symposium
Commemorating the Master and his Disciples
Jaidaa Hamada
- 8 An Award Ceremony at the Greek Orthodox Patriarchate of Alexandria in Honor of Mohamed Awad
Apostolos Tryfilis
- 9 A Tribute to Hellenic Egyptian Relations
Mohamed Awad
- 10 فنار المكس العالي
Abdallah Dawestashy
- 12 Shahira Bakhom: The Birth of an Alexandrian Fashion Designer
Jaidaa Hamada
- 16 L'Iconographie des Reines Lagides Bérénice I
Yasmine Hussein
- 17 فنوت إسكندرية
من مجلة "الدنيا وكل شيء" لعام ١٩٣٧
- 19 Mediterranean Lentil Soup

Contact us

If you want to be added to our mailing list, please fill in the form and either mail or email it to us.
If you would like to send a letter to the editor or to contribute to the newsletter (either an article
in Arabic, English or French, or a poem) please send it to:

The Alexandria & Mediterranean Research Center, Bibliotheca Alexandrina, Chatby 21526,
Alexandria, Egypt.

or

alex.med@bibalex.org

Register with Alex-Med

Surname:

First name:

Address (street, district):

Postal code, city, country:

Phone (home):

Phone (mobile):

Email:

Honoring the Past... Promoting the Future

This newsletter hopes to reach a wide public, both locally and internationally. It brings to you
news about Alex Med and Alexandria. If you would like to send your views, comments or
contribute topics related to Alexandria and the Mediterranean please use the contact details.
Regular features include an article on an Alexandrian personage, another on an Alexandrian
building or neighborhood, a page of photography that captures scenes from the life and sites
of the city, and a gastronomical section on Mediterranean cuisine. Our mission is to involve you
in our activities and in the making of a new Alexandria—one that honors the past, respects
diversity and rises to the challenges of the 21st century.

Editor: Jaidaa Gawad Hamada

Graphics: Mina Nader

Photography: Abdallah Dawestashy

Front cover: Jury members for the Hassan Fathi Award for Architecture.

Back cover: Mex High Lighthouse.



3



8



9



12



16



19

17

The Hassan Fathi Award for Architecture 2010 Award Ceremony, Exhibition and Symposium

Commemorating the Master and his Disciples

Jaidaa Gawad Hamada



Dr. Mohamed Awad and Dr. Ismail Serageldin during the opening ceremony

In collaboration with the Architectural Committee of the Supreme Council of Culture, the Bibliotheca Alexandrina organized the second Hassan Fathi Award Ceremony on 15 December 2010. This prestigious award is granted to a host of Egyptian architectural projects with the purpose of promoting contemporary Egyptian architecture, as well as encouraging and commemorating contemporary Egyptian architects. More importantly, it aims at immortalizing the name of the late Hassan Fathi, the Alexandrian-born architect, whose iconoclastic ideas created a watershed and rendered him a timeless pioneer.

In the Great Hall of the Conference Center, Dr. Mohamed Awad, Director of the Alexandria and Mediterranean Research Center, announced the opening of this year's ceremony by welcoming the audience and inviting Dr. Ismail Serageldin, Director of the Bibliotheca Alexandrina and Chairman of this year's jury committee, to deliver his inaugural speech. Taking the floor, Dr. Serageldin welcomed the attendees and expressed his special thanks to the Architectural Committee of the Supreme Council of Culture, the European Union Prize for Contemporary Architecture, commonly known as the Mies van der Rohe Award, and the Aga Khan Award for Architecture, for being partners with the Bibliotheca Alexandrina. Dr. Serageldin emphasized that, in addition to immortalizing the name of Hassan Fathi, the importance of this award lies in "enriching

the critical architectural dialogue of the day". Dr. Serageldin highlighted the seminal contribution of Hassan Fathi, and described him as being "versatile and ingenious" in a way that continues to inspire his disciples. Dr. Serageldin drew attention to the way Hassan Fathi defied the architectural conventions of his day when he first emerged in 1938 through his assertion that "architecture is primarily for humanity". In so proclaiming, Hassan Fathi broke new grounds at a time when the predominant architectural consensus was the one propagated by the Swiss architect Charles-Édouard Jeanneret, more commonly known as Le Corbusier, which maintained that "la maison est une machine à habiter". In other words, the accepted architectural model of the time was the mechanical design, which was not only indifferent to heritage but which also called for replacing it with everything new and modern. Challenging this view, Hassan Fathi, as Dr. Serageldin explained, called for learning from and preserving our architectural heritage. Moreover, he called for employing local construction materials and resources, understanding the needs of the poor, protecting the environment against the sweeping avalanche of industrialization and modernity, and also for ascribing particular importance to the countryside and rural areas. "He was a teacher, mentor, professor and master in the true sense", Dr. Serageldin described Hassan Fathi, recalling how in the 1960s he, alongside his colleagues, were in the habit of frequenting his house in Darb El Labbanah. "He used to regale us every time with a different story. Sometimes he used to talk about history, sometimes about music and sometimes about architecture", Dr. Serageldin added. It was because of Hassan Fathi's pioneering status that he earned the first IAI (The Information Architectural Institution) award when leading architects of the time, such as Arthur Erickson, were candidates for it.

This year's awards, as Dr. Serageldin explained, revolved around four themes that were among this virtuosic architect's areas of interest: Firstly, low-cost housing in Egypt; secondly, conservation of architectural heritage; thirdly, architectural publications; and finally, lifetime achievement, which rewarded some influential architectural figures whose professional and academic careers deserved recognition and commemoration.

The jury members of this year's committee were chaired by Dr. Serageldin and included notable figures such as Abdallah Abdel Aziz, Ali Gabr, Farroukh Derakhshani, George Arbid, Lluís Hortet, Hatem El Taweel, Mamdouh Abdel Karim, Murad Abdel Kader, Rasem Badran, Sameh El Alayli, Samir Rabei, Seif Allah Abul Naga and Suha Ozkan. The event's reporter was Khaled Asfour, whereas its coordinators were Mohamed Awad and Salah Zaki. The jury had already met on 12 and 13 December, to evaluate the submitted projects and select the winners in terms of the above-mentioned four themes. There were 10 projects submitted by 9 candidates for low-cost housing; 14 projects by 7 candidates for the conservation of architectural heritage and 7 candidates for lifetime achievement. As for architectural publishing, 60 books, periodicals and an electronic site were submitted for this year's prestigious award. Dr. Rasem Badran was invited by Dr. Serageldin to read out the jury committee's report and announce this year's winning projects.



Members of the jury committee



Jury members, from left to right: Farroukh Derakhshani, Rasem Badran, Suha Ozkan, Ismail Serageldin, Lluís Hortet, Hatem El Taweel, Seif Allah Abul Naga, Sameh El Alayli, Abdallah Abdel Aziz, Samir Rabei, Murad Abdel Kader, George Arbid and Ali Gabr.

Gold Medal:



Conservation of Architectural Heritage:

The award for the conservation of architectural heritage was granted to Dr. Saleh Lamei for implementing a methodological and scientific approach to the project he submitted for the restoration of Wekalet Bazara.



Architectural Publishing:

On account of its varied topics, as well as its critical and analytical coverage of various design fields, *Magaz Magazine*, represented by Engineer Amr Abdel Kawy, was chosen by the jury to be awarded the prize for periodical publishing.

It is worth mentioning that it was decided to focus on periodicals for their immediate impact on the academic and professional community.

Special Mentions:



Conservation of Architectural Heritage:

Two equal honorary prizes were granted to:

- Engineers Emad Farid and Ramez Azmi for the visionary approach they adopted in the restoration of Babenshal Hotel in Siwa, particularly for their adaptive reuse of the existing ruins of old Shali.
- Dr. Alaa El Habashy for his sustained efforts in restoring El Razzaz House whilst maintaining the authenticity of the historic building.

Low-cost Housing:

It was decided by the jury committee to withhold the first award for low-cost housing and grant instead four equal honorary prizes to the following projects:



The Zayed Gardens:

Designed by Architect Raed Fahmy

Owned by Badr Company for Investment and Commercial Markets

This project was chosen by the jury committee because of its creative architectural design which was based on the gradation of outdoor and indoor spaces in low-cost housing.



The Fishermen Village in Mex.

Gudran Foundation for Arts and Development

The project is remarkable for the way it empowers the local community through art and through the festive involvement of the community in improving their built environment.



Desert Backer Village in Sohag:

Designed by Architect Mohamed Hamza Ahmed

This project was chosen because of its incremental planning approach.

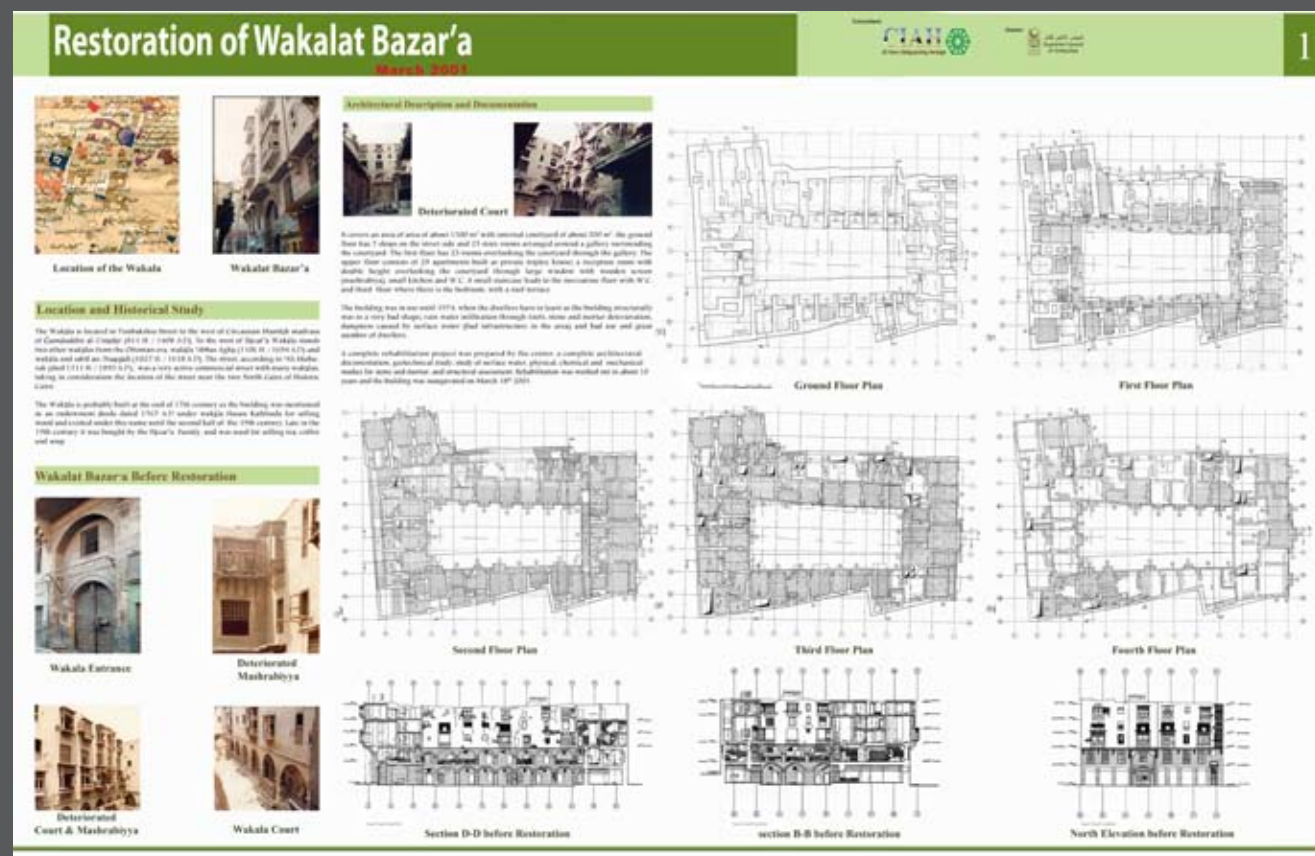
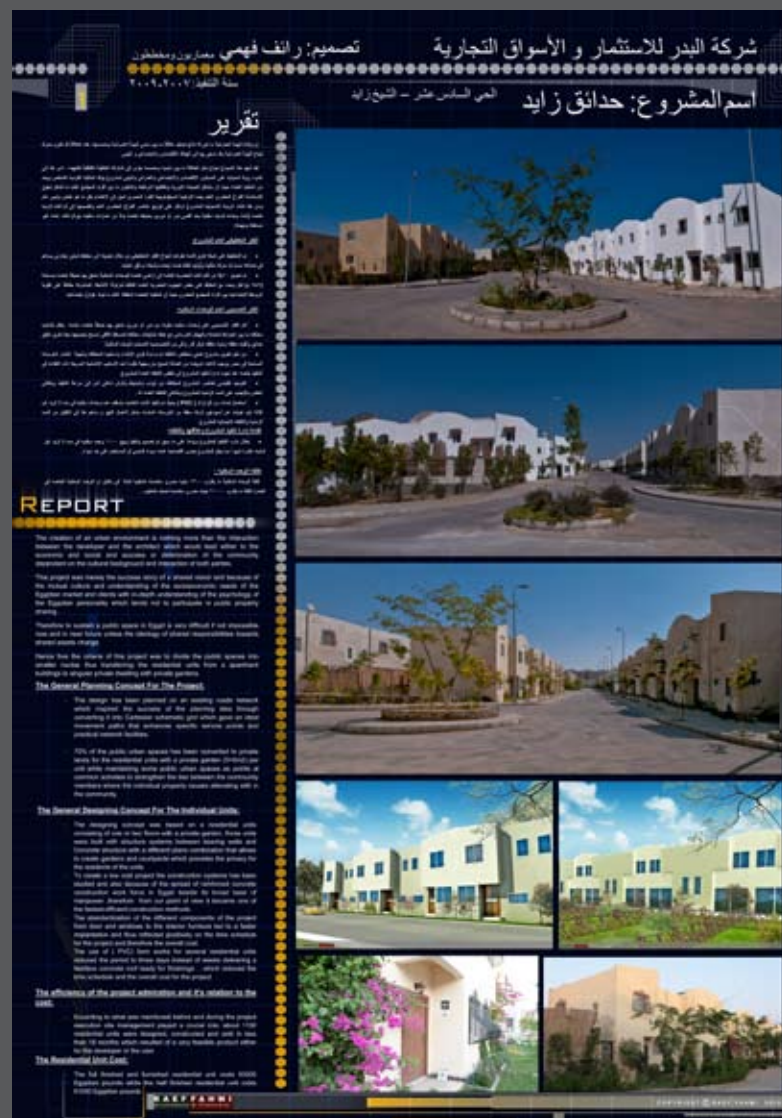
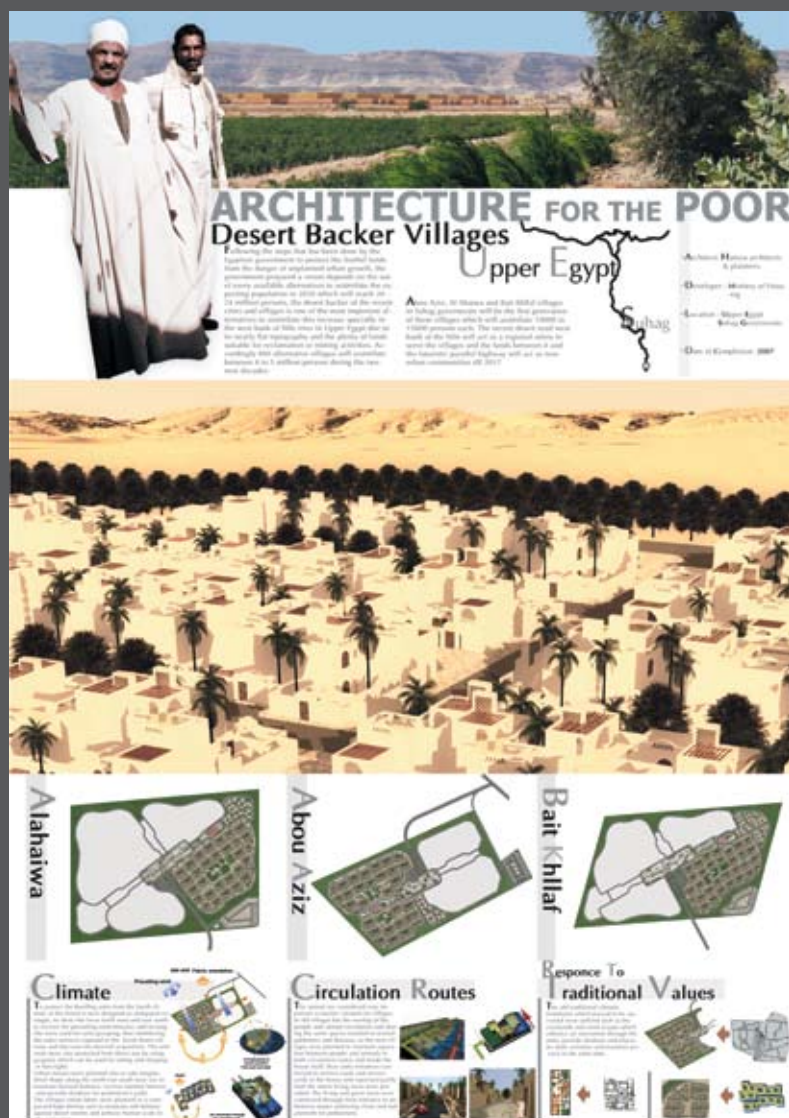


Haram City:

Designed by Orascom for Collaborative Housing, Dr. Mamdouh Hamza and architect Ramy El Dahan

The jury chose this project because of the private sector's pioneering efforts in improving housing projects in general, and low-cost housing in particular.





Distinguished Careers:

Since the requirements for the lifetime achievement award were not fulfilled by any of the applicants, the jury committee decided to equally reward the following three applicants for this category:

- **Dr. Aly Raafat** for his substantial contribution to education, his supervision of many academic dissertations, his architectural publications and for devoting the last two decades to disseminating his ideas to his students and the larger community.



- **Dr. Zakeya Shafaay** for her tireless dedication to health care design and involvement in the International Union of Architects.

It is worth mentioning that she is the first woman graduate of the Architecture Department at the Faculty of Engineering, Alexandria University.



- **Engineer Salah Hegab** was rewarded for his effective role in raising architectural and urban awareness through his weekly articles in national newspapers.



Finally, the Bibliotheca Alexandrina and the Architectural Committee of the Supreme Council of Culture decided to grant Dr. Yehia El Zeiny a special award in recognition of his influential role in supporting architectural and artistic endeavors.



Once the report was read, the winners' names were called by Dr. Mohamed Awad, whereupon they were granted their respective awards by Dr. Serageldin. Members of the jury committee were invited by Dr. Serageldin to come on stage. He thanked them for their effort and presented them with medals as "a little reminder of appreciation". The audience, winners and jury members were afterwards invited by Dr. Serageldin to visit the exhibition of the submitted projects in the Conference Center.



Dr. Mohamed Awad during the exhibition



Dr. Ismail Serageldin, Dr. Mohamed Awad and some members of the jury during the jury sessions

This was followed by a symposium during which three eminent speakers gave three most interesting presentations: Mr. Lluís Hortet, Mr. Farroukh Derakhshani and Dr. Rasem Badran. In introducing the speakers, Dr. Mohamed Awad emphasized the importance of the Mies van der Rohe Award and the Aga Khan Award for Architecture which the first two speakers were to talk about, respectively. He also called attention to the importance of the projects that Dr. Badran's presentation was to feature.



Mr. Lluís Hortet talking about the Mies Van der Rohe Award

Mr. Lluís Hortet, a prominent member of this year's jury committee, began his presentation by talking about the Mies van der Rohe Award in terms of the history of the Barcelona Pavilion which was designed by the German architect Mies van der Rohe for the 1929 International Exposition in Barcelona. Since it was planned only as a temporary exhibition pavilion, the building was pulled down in 1930. Despite its short lifespan, it came to be regarded as one of the most important buildings in 20th-century architecture. Thanks to photos and plans of the original building and to the intensive research of the architects in charge, a reconstruction of the Pavilion was completed in 1986 on the original site of the former one. The idea for a prize that would recognize and commend excellence in European architecture was proposed to the European Parliament, and in 1987 it was decided to launch the Mies van der Rohe Award of the European Communities, with the first biennial edition being held in 1988. In 2001, the Mies van der Rohe Award became the official architecture prize of the European Union. Mr. Hortet concluded his presentation, which featured photos of the original building, the process of reconstruction and the current building, by emphasizing the importance of this award in recognizing and commending excellence in the field of architecture and in drawing attention to the important contribution of European professionals in the development of new concepts and technologies.



Mr. Faroukh Derakhshani talking about the Agha Khan Award for Architecture

The next speaker, Mr. Faroukh Derakhshani, started his presentation by explaining how the Agha Khan Award is different from the Mies van der Rohe Award in terms of “the nature and scale of the projects presented”. While the Mies van der Rohe Award goes only to European countries, the Agha Khan Award seeks to identify and reward architectural concepts that address the needs of Muslim communities in the fields of contemporary design, social housing, community development and improvement, restoration, reuse and area conservation, as well as landscape design and improvement of the environment. It is presented in three-year cycles to multiple projects. A new committee is constituted each cycle to establish the eligibility criteria for the presented projects. The award has completed 11 cycles of activity since its foundation in 1977. In addition to these awards, Mr. Derakhshani drew attention to the Chairman’s Award which is given in honor of accomplishments that fall outside the mandate of the Master Jury and aims at recognizing lifetime achievements. It is worth mentioning that the first Chairman’s Award was granted to Hassan Fathi in 1980.

Under the title of “Reflection on the Narrative of Place: Towards an Urban Thread Not an Urban Threat”, the final speaker in this session, Dr. Rasem Badran, gave two presentations. The first featured some of his architectural endeavors which were all geared towards making use of architectural voids.



Dr. Rasem Badran during the first session of the symposium

Chief among the projects he displayed were: the Great Mosque and the Old City Center in Riyadh which earned him the 1995 Agha Khan Award, a house in Oman inspired by Hassan Fathi’s designs, the Museum of Islamic Arts in Qatar, the Central Area at Addereyyah and King Abdel Aziz Historic Center in Riyadh. Dr. Badran’s second presentation was about the two exhibitions he held in Qatar and Berlin to which members of his family contributed, thereby weaving a narrative of an Arab family and its architectural and artistic interests. Commenting on Dr. Badran’s presentation, Dr. Mohamed Awad hailed it as “an interesting journey that charted the life story of an architect, his family and his roots”.

Right after the lunch break, the second session of the symposium, entitled “Low-cost Housing in Egypt: Policy and Practice” was opened by Dr. Salah Zaki who started

out by expressing his appreciation for the effort exerted by the Bibliotheca Alexandrina in hosting the event. Dr. Abu Zeid Rageh, whose paper was read out by Engineer Salah Hegab, dealt with housing in Egypt in the second half of the 20th century. His presentation touched on the successive waves of immigration that took place from rural to urban areas, social and economic changes, residential mobility, housing policy, relations between residents and owners, among many other related topics. The next speaker, Dr. Dina Shohayeb, talked about affordable housing in Egypt, design and planning, housing supply, distribution of spaces inside a dwelling and provision mismatching. Last but not least, Engineer Mohamed Mostafa talked about the role of the New Urban Communities Organization, highlighting the various projects it has so far undertaken. Finally, the event came to a close with a number of concluding remarks made by Engineer Salah Hegab.

If this year’s event has borne witness to anything, it has shed light on the importance of collaboration between architects, the rich architectural heritage Egypt possesses, the architectural talent Egyptian engineers are endowed with and the importance of recognizing and commemorating distinguished architectural efforts—all this was reinforced within the context of paying tribute to the memory of the ingenious Hassan Fathi.



From left to right: Eng. Salah Hegab, Eng. Mohamed Mostafa, Dr. Dina Shohayeb and Dr. Salah Zaki in the second session of the symposium

An Award Ceremony at the Greek Orthodox Patriarchate of Alexandria in Honor of Mohamed Awad

Apostolos Tryfilis¹



Dr. Mohamed Awad wearing the medal granted to him by the League of Hellenic-Egyptian friendship during the award ceremony

On 9 October 2010, Dr. Mohamed Awad, the Director of the Alexandria and Mediterranean Research Center (Alex-Med), was bestowed the honorary title of "Friend" by the League of Hellenic-Egyptian Friendship; a gesture of gratitude for his tireless efforts to strengthen and deepen the centuries-long Greek-Egyptian friendship. The event, organized under the aegis of His Beatitude, the Pope and Patriarch of Alexandria and all Africa, Theodoros II, took place in the Patriarchal Library of Alexandria.

heritage of Alexandria: a city that developed a multicultural and cosmopolitan character by taking advantage of the contributions of its diverse population, among which the Greeks have diachronically played a decisive role.

Touched by this honor, which included the award of a special medal, a diploma and a commemorative plate, Dr. Awad stressed the deeply-rooted Greek spirit of the city and praised the presence of His Beatitude Theodoros II on the Throne of Saint Mark as a catalyst that has triggered a series of projects aimed at the preservation of the Greek cultural heritage in Egypt. Among these, he referred to successfully completed projects such as the full renovation of the Patriarchal See (the former Tositsas School), the Patriarchal Library, the Cathedral of the Annunciation and the Monastery of Saint Saba. Moreover, Dr. Awad described the future prospects of this fruitful collaboration by making reference to projects in progress, such as the renovation of Saint George's Monastery in Cairo, the Church of St. Nikolaos in Ibrahimieh, and the Patriarchal Museum in the subterranean Greco-Roman cisterns situated under the Patriarchal See.

One aspect of Alexandria's cultural heritage was illuminated during the second part of the event by Harry Tzalas, founder of

His Beatitude Theodoros II closed the event, praising the year-long and uncompromising commitment of Dr. Awad to the demanding task of safeguarding Alexandrian heritage. He also made a special reference to Dr. Awad's grandmother, Olympia Peristeri, who, being herself of Greek origin, infused her grandson with love for everything Greek.

The event was attended by numerous members of the Patriarchal Holy Synod, the former Greek Minister Andreas Zaimis, the Greek Inspector General of Public Administration Leandros Rakintzis, the Greek Academician Dr. Moutsopoulos, the Vice President of the League of Hellenic-Egyptian Friendship, Dr. Hoda El Khouly, and the Director of the Center for Hellenistic Studies, Dr. Sahar Hamouda, among many others.



His Beatitude Theodoros II praising Dr. Awad's contributions



Harry Tzalas founder of the Hellenic Institute of Ancient and Medieval Alexandrian Studies



Dr. Efthimios Soulogiannis and Hoda El Khouly rewarding Dr. Mohamed Awad

The President of the League, Dr Spyridon Kamalakis, as well as its Vice President, Dr. Efthimios Soulogiannis, justified the League's decision to pay this tribute to Dr. Awad by focusing on his inspired involvement in preserving and promoting the cultural

the Hellenic Institute of Ancient and Medieval Alexandrian Studies. His lecture focused on the submerged early Christian Church in Chatby district, believed to be the church that was built on the site where the Apostle and Evangelist Mark was entombed.

¹ Chief Librarian of the Greek Orthodox Patriarchal Library.

begin by thanking the board of the League of Hellenic-Egyptian Friendship for the honor bestowed upon me, of which I am especially touched and proud as it comes from an institution of civil society. On this occasion I would like to mention some of the Greek contributions to the development of Alexandria over the past decade in particular.

There has been strong Greek support of the Library of Alexandria within the framework of cultural interaction, including donations of books to the library, musical performances and exhibitions. Many have contributed to this continued effort including Anastasia Melopoulou, Andreas Zaimis, Efthimios Soulogiannis among many others.

The city of Alexandria celebrated the gift of the two statues of Alexander: the equestrian statue of Alexander holding up the Nike, the goddess of victory, in Bab Sharki, more or less on the site in front of which the Gate of Rosetta once stood, and the second statue located on the plaza of the Bibliotheca Alexandrina.

Another important development has been the renovation of the Greek Patriarchate under the guidance of His Holiness Theodoros II, with the reorganization of its library, as well as the efforts of preservation of Professor Memos Tzelikas and of Apostolis Tryfilis running its cultural activities. Most of the library's manuscripts are being systematically preserved and catalogued. Furthermore, Saint Saba has witnessed the creation of a catechetical school which



The renovated library at the Greek Patriarchate

A Tribute to Hellenic Egyptian Relations ¹

Mohamed Awad

fosters the role of the Patriarchate in Africa, while the transformation of the ancient underground cistern into a museum is underway.

The Greek community celebrated the 150th anniversary of its Kinotis, and its modern history has been published by Efthimios Soylogiannis.

The Greek contribution to archeology in the city was highlighted by the missions of Papa Costa and of Harry Tzalas.

Renovations of Greek establishments in Alexandria included that of the Greek Club, of restaurants such as Santa Lucia, Élite and Zepherion, of shops such as Minerva and the patisserie Délices assuring a continued Greek presence in the economic life of the city.

However, the most important contribution was the creation of the Center of Hellenistic Studies sponsored by the Vardinoyannis and the Onassis Foundations in collaboration with the Bibliotheca Alexandrina and the University of Alexandria.

There are new lines of communication open with airliner; however we hope that the cancelation of the flights to Alexandria is only temporary.

Greek nostalgic literature is reviving with the writings of Harry Tzalas and George Kipraios.

All this has been able to take place due to the efforts of many Alexandrians who love their city and who are dedicated to fostering relations between the two peoples sharing a veritable Alexandromania!

I thank all those who have shared this event with me. God bless Egypt and God bless Greece.



¹ This tribute was paid by Dr. Mohamed Awad at the Greek Patriarchate of Alexandria on 9 October 2010 on the occasion of the bestowal of the honorary title of "Friend" upon him by the League of Hellenic-Egyptian Friendship for his continued achievements in strengthening Greco-Egyptian ties and friendship.



فنار المكس القديم

تم إطفاء فنار المكس القديم في أول يناير عام ١٩٠٨م ليتم استبداله بفنار أحدث وأعلى، وهو فنار المكس الواطي. ويقع الفنار في وسط البحر ويربطه بالشاطئ جسر خشبي، وهو حاليا غير مستخدم ويحتاج إلى العديد من الإصلاحات وأعمال الترميم، ولعل ذلك هو السبب وراء تسميته "بالفنار الأعمى".



Shahira Bakhoun: The Birth of an Alexandrian Fashion Designer

Jaidaa Gawad Hamada

Shahira Bakhoun---remember this name, for who knows, may be in a few years' time it will be mentioned alongside Donna Karen, Carolina Herrera and Sonia Rykiel as one of the world's most renowned female fashion designers. She could even go as far as rivaling the icons of fashion design such as Jean Paul Gaultier, Yves Saint-Laurent, and Giorgio Armani. Today's top-earning and most sought-after models like Gisele Bundchen and Heidi Klum could be soon spotted marching down the catwalk in one of this Alexandrian girl's designs. Nothing is impossible for an ambitious, hardworking and talented young lady like Shahira Bakhoun, who has already outshone a host of worldwide contestants in the European Fashion Designer Competition held in London, in September 2010.

"Well done, you have won the competition!" was the very first line of the email she received informing her and Paul Vasileff, her Australian colleague and co-designer, that they had won this contest. To be nominated for the competition was both thrilling and flattering for her, but to win it was too far-fetched a dream. True, she had always been interested in the world of fashion and in coming up with her own designs of costumes. She had always had a penchant for buying clothes and enjoyed sewing. However, it all amounted to a hobby. She was not even good at putting the designs she came up with on paper. Having no prior experience in this field, it had never occurred to her that she would see one of her designs receiving the applause of international fashion specialists in a catwalk show. It all started when Shahira Bakhoun eventually decided to do things her own creative way and to flounce the conventional path she had already embarked upon and succeeded in.

Shahira Bakhoun is Alexandrian to the core; born to Alexandrian parents and brought up and educated in Alexandria, earning a degree in Business Administration from the Arab Academy for Science and Technology. Even before graduating, she had made good use of her time by being a trainee at Unilever, a leading industrial corporation in which she was appointed right after her graduation. Her job was rewarding by all means and she was doing really well in it. She had studied, finished her formal education, got a job, proved her competence in it and, in short, moved from one accomplishment to the other. Yet, she had always felt that something was missing in her life. There was an inner voice urging her to realize a long-cherished dream, which was to step into the world of fashion and study fashion design. For a whole year, she kept on thinking about taking such a life-altering step, for she was scared it might not be the right decision, particularly after what she had accomplished in her academic and professional careers. However, the voice of the artist in her could no longer resist this lure. After long deliberation, she felt it was high time to satisfy her passion for designing. How she could go about realizing this dream was the next step she pondered.

To her great delight, Fortune was on her side, propelling her forward on this path and investing her with more ambition and determination. "Prove to me it is worthwhile", was her father's response when she first informed him about her intention to embark on such a career. Her mother's attitude was equally encouraging. "No excuse then", the voice of the artist in her resounded.

"Studying fashion design", "fashion design schools", "fashion design institutions" were the very first things she searched for on the Internet. The search results were inevitably countless,

which rendered her choice all the more difficult. Once again, Fortune intervened on her behalf and directed her to the IED, or the *Istituto Europeo di Design* in Milan. Having stumbled upon the venue where she could bring her dream to fruition, she felt there was no need for more dawdling. It was a one-year course in fashion, offering a comprehensive overview of fashion-related topics such as textiles, colors, fashion drawing, technology of fabrics and materials, fabric manipulation,



From left to right: Paul Vasileff, model and Shahira Bakhoun

fashion shows, professionals, companies, trademarks, and events connected with the world of fashion. The course was in English, a language she was fluent in. Besides, the application for the course was online. What more could she ask for? So she applied at once. No sooner had she applied than she received an email notifying her that her enrolment was accepted. Shahira Bakhoun was officially a student at a fashion design institute! The mere thought of it was more than exhilarating.

January 2010 thus became a turning point in Shahira Bakhoun's life, marking the time of her arrival in Milan. So excited was she about the whole experience that she did not feel the frigidity of the weather, nor was she in the least hampered by the language barrier. Likewise, she was not perturbed by the fact that she was all by herself for the first time and that she still had to look for accommodation. Only one thought dwelt in her mind: she was on the threshold of a realm she had long wished to join. Her penchant for fashion design was about to be fulfilled.

"The whole atmosphere was conducive to creativity. I was learning and having fun at the very same time", says Bakhoun. "The system of education offered at the Institute was also of great help, focusing mainly on the practical side. We visited exhibitions and attended fashion shows. Everyday there was always something new to see and learn".



Model wearing Shahira Bakhoun's winning design.

Students from different nationalities, cultures and age groups were bound by their love for such an artistic undertaking. With each and every day, new vistas were being opened up to her. “Finally I was doing something I really liked”, she triumphantly remarks. “I loved playing with shapes and silhouettes. My favorite course was fabric manipulation in which I learnt about draping, pleating and giving fabrics a 3D effect”. To be able to translate visual images into something tangible was one thing she delighted in.



Design concept

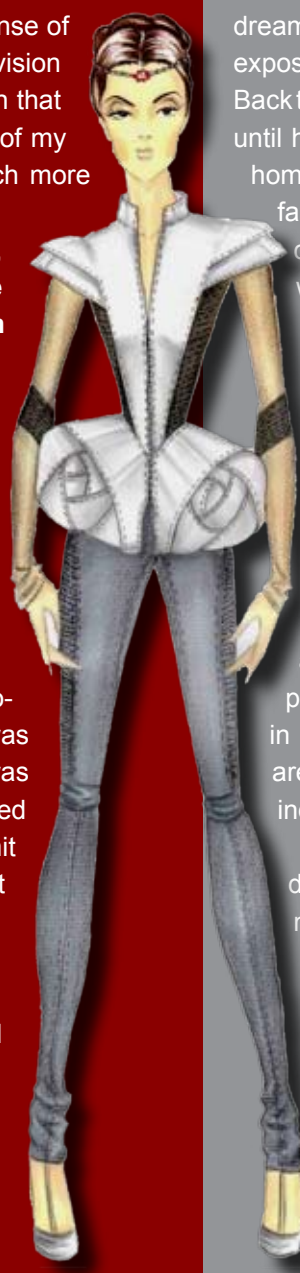


Design development

As Bakhom was indulging in her passion for art and fashion design, she was proving to herself and her father that the whole experience was “worthwhile”. What was most enjoyable to her was that for each course she had studied, she had to submit a project; hence, giving full rein to her artistic sensibilities. Among the very first things she had learnt was how to develop a collection under a particular theme, be it an event, a work of art or even the most mundane of things. She recalls her first collection when her teacher stepped into class with a bunch of papers, asking each student to randomly choose two scraps. Hers turned out to be “mythical” and “skin”; two very unrelated words that were supposed to be her source of inspiration. She was entitled to make up a story informed by these words, then to create afterwards a “mood board” against which she would come up with her own designs. “Taking these two words as my source of inspiration was rather challenging at the beginning”, she states. “However, upon pondering the connotations of both I thought my story could be inspired by a legendary tale, whereas the word ‘skin’ could inspire the fabrics I use in my designs”, she proceeds to explain. “The word ‘skin’ brought to my mind the idea of something delicate, flimsy and revealing, and so I chose chiffon and lace”. To her great delight, she succeeded with flying colors and won the applause of both her teacher and colleagues. Another theme she worked on was entitled “Colors of the Tibet”, inevitably resulting in a flamboyant collection, imbued with a sense of mysticism. She was also randomly assigned *Dior Homme*, the menswear division of Christian Dior, as a topic to research. “I was required to design a collection that would be in keeping with its style”, she says. “Although it won the approval of my teacher, it has dawned on me ever since that designing for women is much more fun”.

Another turning point in Shahira Bakhom’s life was when her teacher, to her delight, nominated her, together with an Australian student, for **the European Fashion Designer Competition: a Europe-wide garment design competition, open to groups of students studying fashion across Europe**. This competition catered to teams of two to five students, studying fashion in a European educational institution. The winning team would have their garment constructed by a top fashion house in Lithuania and presented at the famous Vauxhall Fashion Scout, Freemasons Hall in London’s Covent Garden. The winning garment would also be shown during a catwalk show in London Fashion Week.

“The design had to be inspired by the Medieval and Renaissance periods yet imbued with a modern touch”, explains Bakhom. “And I didn’t want obvious inspiration”. After thorough research, both Bakhom and her co-designer chose the Wars of the Roses as their source of inspiration¹. “It was simply the perfect topic for both of us”, she proceeds to explain. “While Paul was interested in warfare, I was more intent on the romantic aspect of it, manifested in the image of the rose”. Like all participants, they were required to submit the following: three pages of research showing the inspiration for the garment design; one mood board; two pages of initial design ideas; two pages of design developments; one fashion illustration showing a front view of the garment design; one flat working drawing showing the front and back views of the garment, and a side view if necessary; and one design of a fashion label for the garment. They were also asked to include details of styling features, such as topstitching, darts, pleats, tucks and pockets, as well as the employed components, such as zips, buttons, eyelets and buckles. All this had to be done in less than a week’s time! “We were doing it for the sheer pleasure of it”, Bakhom says. “It had never occurred to us that we could ever be the winners”. Subtly blending the quaintness of these historical periods with an



Final design

avant-garde look, the winners-to-be came up with their unique design, and instantly submitted it electronically, alongside all the other requirements. It was to be judged by Zandra Rhodes Studio, the iconic British designer, and First Priority Apparel and Fashion House. “We submitted the design and literally forgot about it; the prospect of winning was unthinkable”, Bakhom states. “While I was on vacation in July 2010 in Alexandria, I received the most thrilling piece of news: Paul and I were the winning team. Our design was to be manufactured and displayed during the final catwalk event in London Fashion Week”. Nothing could have been more rewarding to Shahira Bakhom than this accomplishment. If she had formerly succeeded in her studies and job, her success this time was different, for she was asserting her talent and competence in something she really enjoyed. “I was over the moon. To see my design on the catwalk was very different from seeing it on paper”, she explains. “The audience was really interested in the garment and they started to ask all sorts of questions. I just can’t put my feelings into words; all I can say is that I am overwhelmed with pride that I represented my country in such an internationally-acclaimed contest”. Undoubtedly, it was a memorable day in the young designer’s life, signaling the beginning of a new stage in her career. In a star-studded event, she saw a long-cherished dream coming to reality, and in the process, exposed a fresh Egyptian talent in design. Back to Milan, she proceeded with her courses until her graduation in December 2010. The homecoming was equally memorable, with family members, relatives and friends celebrating a newly-born artist in the world of fashion.

“For me this is just the beginning”, says Bakhom. “My dream now is to start my own fashion house, catering to the modern Middle Eastern woman in general and the Egyptian woman in particular”. She envisions a line inspired by “art, culture and life” and aims at giving each and every Egyptian woman “personality, identity and uniqueness”. “There is great potential in Egypt, but the problem lies in mass fashion”, she states. “All people are dressed alike. There is no sense of individuality”.

We cannot but wish the young designer luck in her new career. May she manage to achieve all her dreams and move from one success to the other. So don’t forget this name: Shahira Bakhom.

¹ The Wars of the Roses were a series of dynastic civil wars for the throne of England, fought between supporters of two rival branches of the Royal House of Plantagenet: the houses of Lancaster and York (the “red” and the “white” rose, respectively). The name “Wars of the Roses” is not thought to have been used during the time of the wars but has its origins in the badges associated with the two royal houses, the White Rose of York and the Red Rose of Lancaster.

L'Iconographie des Reines Lagides

Bérénice I

Yasmine Hussein

Selon Hélène Virenque, les femmes de la dynastie ptolémaïque furent des rois de forme féminine. Ces reines eurent des attributs royaux, elles accomplirent des exploits jusqu'alors réservés aux souverains. De même, elles furent représentées dans une place importante dans l'iconographie des temples égyptiens.¹

Pour la première fois dans l'histoire, des femmes grecques et macédoniennes munies d'une forte personnalité marquèrent leur époque et acquirent un statut public égal à celui de leurs conjoints et ce ne fut pas par hasard que cette unique occasion eut lieu en Égypte où les femmes égyptiennes purent posséder des biens, signer des contrats, divorcer, et se livrer indépendamment à toutes sortes d'activités qui n'eurent jamais été permises aux femmes dans d'autres sociétés. C'est pourquoi le cas des reines lagides suscite notre intérêt.

L'art étant une source historique importante, on peut retracer l'histoire de ces reines et leur relation avec la société en analysant l'évolution de leur iconographie. Ainsi, nous proposons une série d'études pour souligner le rôle de l'iconographie dans l'évolution de l'idéologie des reines lagides.

Bérénice I fut la première reine lagide d'Égypte ptolémaïque. Elle fut la petite-fille du Macédonien, Antipatros, et probablement la fille de Magas. Elle naquit en 340 av. J.-C. Elle épousa premièrement un obscure noble macédonien appelé Philippe, avec lequel elle eut au moins deux enfants, Magas et Antigone, et probablement un troisième, Theoxena. Après la mort de Philippe, elle se rendit en Égypte, dans l'entourage de sa cousine Eurydice, la femme de Ptolémée I. C'est avec ce dernier qu'elle commença une relation, puis ils se marièrent. Ils eurent ensemble trois enfants : Ptolémée II, Arsinoé II et Philotera. La date de sa mort nous est inconnue, mais elle est probablement morte après Ptolémée I. Elle fut ajoutée au culte dynastique en compagnie de Ptolémée I par Ptolémée IV en

215 / 4, sous le nom des Dieux Sauveurs.

Bérénice I ne participa pas aux affaires publiques, mais son influence fut importante. C'est leur fils, plutôt que le premier-né de Ptolémée durant son mariage précédent, qui succéda au trône. Après sa mort, elle reçut son propre temple à Alexandrie, le Berenekieion, près du temple où elle et Ptolémée furent adorés ensemble comme des Dieux Sauveurs.²

L'iconographie de Bérénice I et Ptolémée I en tant que Dieux Sauveurs

Sur des pièces de monnaie frappées en Égypte, Bérénice I parut avec Ptolémée I après leur mort à l'avvers de l'octadrachme en or émis par Ptolémée II.



Octadrachm en or émis par Ptolémée II. British Museum

À l'avvers, nous pouvons observer les bustes de Ptolémée I et Bérénice I et l'inscription ΘΕΩΝ, « dieux ». Tandis qu'au

revers, figurent les bustes de Ptolémée II et Arsinoé II sous l'inscription ΑΔΕΛΦΩΝ, « frère et sœur ». Les légendes sur la pièce réfèrent à Ptolémée I et Bérénice I en tant que dieux et le titre culte de Ptolémée II et Arsinoé II, les « frères et sœurs divines ». Ce type de monnaie a également été frappé par Ptolémée III Euergetes afin d'honorer ses parents et grands-parents.³ En se mettant en scène lui-même aux côtés sa femme-sœur, la reine Arsinoé, sur le revers, et ses parents déifiés à l'avvers, Ptolémée II souligna la ressemblance de la famille et la continuité dynastique. Comme R. R. R. Smith l'a noté, l'association joue un rôle important dans l'iconographie et l'imagerie. Ptolémée II, en plaçant l'inscription ΘΕΩΝ au-dessus de la tête de ses parents décédés et non au-dessus de sa tête avec Arsinoé II, donna à penser que ses parents furent des dieux, et que lui et Arsinoé furent tout simplement Adelphoi. Sans liaison divine directe, ils se considéraient comme le roi Ptolémée et la reine Arsinoé, enfants des dieux Ptolémée I et Bérénice I. Il ne se vit donc pas comme un dieu, mais comme le fils d'un dieu.⁴ À partir de cet exemple, on peut effectuer quelques remarques liées à la nature et à la signification de cette iconographie et sa relation avec l'image divine ptolémaïque: Bérénice I ne fut pas la sœur de Ptolémée I car cette coutume sera adoptée à partir du règne de Ptolémée II et Arsinoé II. Pourtant, on peut remarquer une forte ressemblance entre Bérénice I et son mari d'une part, et une autre ressemblance entre leur couple et celui de leurs enfants. Nous remarquons le même menton fort, le cou large et court et les yeux ronds et gonflés. Cette ressemblance souligne la continuité de la dynastie et établit symboliquement une passation naturelle entre les fondateurs et leurs héritiers, créant une dynastie. Un point de vue intéressant sur ces caractéristiques a été émis par M. Robertson



Détail de la mosaïque d'Alexander Le Grand, vers 100 avant JC, de la Maison du Faune à Pompéi

et C.G. Schwentzel, qui considèrent les yeux énormes attribués à la représentation de certains des Ptolémées et à celle, posthume, d'Alexandre le Grand dans une mosaïque de Pompei comme un signe de leur déification.

Selon Plantzos et Svoronos une autre pièce moins connue, une drachme en bronze frappée à Rhodes en 305 av. J.-C, représente Bérénice I dans le cadre des Dieux Sauveurs. Il s'agit de la part des Rhodiens d'un signe de reconnaissance de Ptolémée I, qu'ils appelèrent d'abord Soter, ou Sauveur, pour son aide pendant le siège de Rhodes par Démétrios. Cette pièce de monnaie, frappée au cours de sa vie, fut probablement la première représentation de la reine. Bérénice I fut représentée voilée, ses traits furent moins idéalisés que sur la monnaie d'Alexandrie où elle figura à titre posthume.



Drachmes en bronze, Rhodes, 305 av. JC. Le British Museum

Dans le même répertoire de Bérénice I, nous avons une représentation dans le cadre du couple des Dieux Sauveurs sur un médaillon en plâtre, originaire du Fayoum, de 15 cm de diamètre et datant du III^e siècle av. J.-C. Fig.5 Bérénice I y figure au second plan comme sur les pièces de monnaie, mais son portrait est ici plus fin. Le graveur préféra les

yeux élevés dont le regard sembla se perdre dans le lointain, qui rappela le regard rêveur d'Alexandre dans les portraits de la même période.



Médaillon en plâtre. Le Musée gréco-romain

Ce fut peut-être un portrait authentique de Bérénice I, et pourtant, il garda son style idéalisé. L'empreinte du moule fut retravaillée, comme le prouvent les vestiges d'un long nez encore visibles sur le visage de la reine.

L'Iconographie de Bérénice I comme la déesse mère



Didrachme d'argent émis par Magas de Cyrène. Le British Museum

Le rôle le plus important de Bérénice I fut sa maternité, fondatrice de la dynastie. Ainsi, un didrachme d'argent frappé par son fils Magas de Cyrène fut reconnu par Svoronos et Plantzos comme un portrait idéal de Bérénice I en tant que reine mère. Fig. 6 Le fils de Bérénice I et de Philippe, Magas, reçut le gouvernorat de Cyrène grâce à sa mère. Après la mort de Ptolémée I cependant, Magas se souleva à plusieurs reprises pour l'indépendance de Cyrène, jusqu'à ce qu'il

fut couronné roi environ en 276 av. J.-C. Sur cette pièce Bérénice apparut avec ses traits idéalisés et presque sans âge. Deux autres représentations de Bérénice I furent liées à cette idée de la mère des rois et des reines. Un emblème en or dans un anneau de

fer fut trouvé dans une tombe à Corfou en mer Ionienne. Il data du début du III^e siècle avant J.-C., il est de 2,1 cm de haut et de 2,5 cm de large. Nous y constatons le portrait d'une vieille dame. Selon Plantzos, elle fut identifiée comme Bérénice I en se basant sur les comparaisons avec les rares portraits sur les pièces de monnaie. Les caractéristiques lagides très particulières du nez proéminent, du menton fort, du cou large et court, corroborent l'hypothèse de Plantzos.



Emblème en or. Oxford, Ashmolean Museum, no. 282

Dans ces portraits, Bérénice I fut représentée comme une vieille femme, aux traits graves, la coiffure soignée mais stricte avec des crêtes parallèles menant à un grand chignon à l'arrière de sa tête, le cou et le menton lourd. De même, l'âge et l'expression maternelle nous indiquent qu'il s'agit probablement de Bérénice I. Dans toutes ses représentations elle eut la même coiffure. On retrouve la combinaison de la coiffure «en melon» et du voile, sauf sur la pièce de monnaie frappée durant son vivant à Rhodes. Cette coiffure et ce voile seront des attributs des premières reines lagides dans leur représentation officielle. Elle fut souvent utilisée sur les monnaies aux époques classique et hellénistique pour la déesse Déméter, déesse des moissons, de l'agriculture, de la fertilité. Elle représenta en outre une figure maternelle, ayant le don de faire fructifier la terre.

Bérénice I apparut dans le style égyptien en relief et sur des stèles à titre posthume pendant les règnes de Ptolémée II et de Ptolémée III, dans des représentations collectives de la famille royale dynastique et jamais seule.



Didrachme avec la tête voilée de Déméter, Kos 357-330 BC

Deux types de supports seulement ont gardé le portrait de cette reine : les pièces de monnaie et les gravures. Ce manque d'iconographie sur différents supports est très important, car il signifie que le rôle de la première reine ptolémaïque dans l'expression de l'idéologie ne fut pas encore définitif. Bérénice I avait une identité royale purement grecque. De même, sa divinité fut à un stade primitif; en effet son rôle dans le cadre des Dieux Sauveurs fut essentiellement posthume et sans aucun des attributs artistiques, à part les traits du visage qui ressemblèrent à ceux de Ptolémée I. Son assimilation à Déméter fut uniquement basée sur le voile, et son rôle de déesse mère des dieux est hypothétique sans de fortes preuves iconographiques et épigraphiques.

Selon le *Mémoire sur l'Acculturation* de Redfield, Linton et Herskovits, l'acculturation est définie comme l'ensemble des phénomènes qui résultent d'un contact direct et continu entre groupes d'individus de cultures différentes, ayant pour conséquence des changements dans les références culturelles de l'un ou des deux groupes.⁵ Selon cette définition, on peut distinguer cinq stratégies d'acculturation :

L'assimilation: absorption de l'une des cultures dans la culture dominante.

L'intégration: les deux cultures s'accommodent l'une à l'autre ; par conséquent les individus trouvent leurs références dans les deux.

La fusion: la combinaison des deux cultures pour en former une nouvelle.

La séparation: les deux cultures se côtoient mais avec un minimum d'interactions ; les individus ont une identité culturelle unique.

La marginalisation: une partie des individus ne s'intègre pas dans une culture qui devient de masse.

Néanmoins, en pratique, ces différentes stratégies n'ont jamais été observées dans une forme pure et complète

D'autre part, l'identité est liée au sentiment d'appartenance à un groupe et non pas aux «autres». Par conséquent, lorsqu'il s'agit de la question de l'identité au sein d'une société qui

vit l'expérience du multiculturalisme, les identités personnelles et collectives sont fortement influencées par ce processus de changement et d'acculturation. Durant la période hellénistique, les identités peuvent être hybrides et multiples, fluides et flexibles. Par conséquent les portraits des reines ptolémaïques reflétèrent une identité propre influencée par ce processus d'acculturation, avec ses différents niveaux et selon la période. Dans le même temps,

ces portraits représentaient une idéologie spécifique à une propagande religieuse et politique. Il est clair que le processus d'acculturation qui affecta l'identité grecque de Bérénice I et son rôle moindre dans l'idéologie de la dynastie fut limité à un niveau de marginalisation par rapport à la culture égyptienne. Sa fille Arsinoé II, dont le rôle politique sera plus important, l'incarnera davantage comme on va l'observer dans le prochain article. Ptolémée I, dont l'autorité reposa sur sa fonction de général d'Alexandre le Grand, n'eut pas le besoin, au contraire de son fils Ptolémée II, de consolider son règne par l'interaction des cultures grecques et égyptiennes.

¹ H. Virenque, 2003

² O. Mørkholm, 1991

³ J. Svoronos, plates 14-15, 603 to 606

⁴ R. R. R. Smith, 1988

⁵ R., Redfield, R., Linton & Herskovits, M.J., 1936

Bibliographie

Macurdy, G. H., (1932) *Hellenistic Queens: a Study of Woman-Power in Macedonia, Seleucid Syria, and Ptolemaic Egypt*, Johns Hopkins Press, coll. « Studies in Archeology », n° 14, Baltimore.

Mørkholm, O. (1991) *Early Hellenistic Coinage*, Cambridge, Cambridge University Press.

Plantzos, D. (1999) *Hellenistic Engraved Gems*, Robertson, Smith, Steinby and others (ed.), Oxford, Clarendon Press.

Pollit, J. J., (1986) *Art in the Hellenistic Age*, Cambridge University Press, Cambridge.

Redfield, R., Linton, R., & Herskovits, M.J. (1936). *Memorandum for the Study of Acculturation*, in: *American Anthropologist*, 38, 149-152.

Robertson, M. (1993) *What is Hellenistic about Hellenistic Art?* in P. Green (ed.), *Hellenistic History and Culture*, University of California Press, 78-9.

Schwentzel, Ch.-G., (1996) *L'Image des Lagides de Ptolémée Ier à Cléopâtre : Étude Historique de L'iconographie des Lagides*, Tome 1, Thèse de doctorat : Université de Paris - Sorbonne (Paris IV).

Smith, R.R.R., (1988) *Hellenistic Royal Portraits*, Clarendon Press, Oxford.

Svoronos, J.N. (1904) *Ta nomismata ton kratous ton Ptolemaion*, Catherine Lorber trans., étude publiée. http://www.coin.com/images/dr/svoronos_book2.html

Stanwick, P. E., (2002), *Portraits of the Ptolemies: Greek Kings as Egyptian Pharaohs*, University of Texas Press, Austin.

Virenque, H., (2003) *Les Reines Ptolémaïques, de Bérénice à Cléopâtre : les reines au pouvoir*, Saint Estève, étude publiée.

<http://www.ulaval.ca/afi/colloques/colloque2006/actes2006/PDF/III-2%20Abir%20KASSEM.pdf>

فتوات الإسكندرية



أبو أحمدات زغول



أبو خطوة



المعلم سالابو

المعلم سالابو:

سالابو... اسم غريب لا يعرف له صاحبه أصلاً، ولا يعرف كيف خلع على أبيه ولا عليه. اسم فيه من المهابة بقدر ما فيه من الغرابة، لا يكاد يذكر بين أهل حي الفراهدة واللبنان إلا ويعمل له ألف حساب، ومع ذلك فالجميع يحبون المعلم سلامة سالم سالابو، محبة مقرونة بالاحترام. وهو شاب في أولى حلقات الرجولة، لا يكاد يبلغ الأربعين، طويل القامة، عريض الكتفين، قوي التقاطيع، حديد البصر، يبدو على وجهه سماء القوة والاعتداد بالنفس، يتحدث عن نفسه وعن قوته فيروي لك كيف أنه في زمن الجهالة كما يسميه هو، كان يدخل القهوة وحده فلا يبقى فيها على أحد ولا على شيء، ويتحدث عن ماله، فيروي لك كيف استطاع من كده وتجارته أن يجمع هذه الخمسة آلاف جنيه التي اشترى منها بيوته ووسع بها تجارته. ويتحدث عن شرفه وسمعته، فيروي لك كيف أنه لا يؤدي مخلوقاً إلا وإذا كان معتدياً أو ظالماً، ويتحدث عن سجنه وعن سوابقه السبع، فيروي لك أن ليس بينها سابقة واحدة تخل بشرف الرجل، إنما كلها حوادث ضرب وانتقام لمعتدى عليه. ثم يتحدث عن تجارته في البن، وكيف أنه ينزل إلى السوق بنفسه ويشترى البن الأخضر، ويشرف على تحميمه بنفسه وعلى مزاجه الخاص، ثم على طحنه في المطحن الكهربائي وبيعه بالقطاعي. ثم يتحدث عن مركزه بين أهل الحي وعدالته وقيامه لنصرة المظلومين وتوفير كثير من المتاعب على

وفروسيته مغامرة إغلاق قسم اللبان التي سجن فيها مدة سنتين في عام ١٩٢٠. وتفاصيل هذه المغامرة الغربية، أن سالابو خرج يوماً لحماية زفة في حي اللبان، فقادها وسار بها إلى حي محرم بك، حيث تحدى فتوات اللبان فتوات محرم بك، تحدياً ظاهراً، فقامت معركة بين الفريقين، أبلى فيها سالابو بلاء حسناً، وقاد الزفة بأمان، وعاد بها منتصراً إلى حي اللبان. وفي اليوم التالي، تقدمت شكوى ضد سالابو وأرسلت إلى قسم اللبان لتحقيقها، وكان في القسم مأموراً جديداً لم يعرف سالابو قبل تلك المرة، ولم يره مطلقاً. ومن طباع سالابو أنه يؤخذ باللين واللفظ أكثر مما يؤخذ بالقوة والعنف. ولم يكن المأمور يعرف عنه هذا الطبع، فلما جاء سالابو إلى القسم أدخل على المأمور الجديد الذي رأى أمامه شاباً مقتول العضل والساعدين، قوي الجسم في شرخ الشباب، لا يكاد يزيد على الثالثة والعشرين. فبدأ يهزئه ويسيء معاملته حتى أخرجه عن اتزانته وثباته، وثار سالابو ثورة كبيرة على المأمور، فأخذه بكلتا يديه وأخرجه خارج القسم، وخطف عصا من القسم ودار على جميع موظفي القسم فأخرجهم من مكاتبهم جميعاً، حتى أخلى القسم كله، بعد أن بدأ بغرفة السلاح فأغلقها حتى لا يلجأ الجند إلى استعمال السلاح معه. ولما أتم هذه العملية في دقائق، عمد إلى باب القسم فأغلقه، ثم فر هارباً. وعاد المأمور وضباطه وجنده ففتحوا باب القسم بالقوة واحتلوه، ثم أرسلوا قوة مسلحة إلى سالابو في منزله، فقبضت عليه وكنلته بالحديد، وقدم

رجال الحكومة بما يفيض من المشاكل الخاصة بين أهل الحي وساكنيه. فإذا انتهى من كل هذه الأحاديث، وعاد فتذكر ضيفه، بدت عليه طيبة القلب المتناهية، وغمر ضيفه بشتى أنواع الإكرام، ولطيف الحديث، حتى ينسى الإنسان أنه يجالس فتوة من أكبر فتوات الإسكندرية الذين يُعمل لهم حساب.

ويعتبر المعلم سالابو من أكبر حماة الزحف البلدي في الثغر. وحماية الزحف هي عادة من أهم ما يحتفظ به السكندريون من تقاليد العصر القديم، إذ يذهب العريس في يوم زفافه إلى فتوة الحي فيسلم عليه في نفر من إخوانه وأهله ويدعوه للفرح، ويطلب منه أن يتولى قيادة الزفة آخر الليل. وبهذه المناسبة يقدم له هدية مناسبة. وفي المساء، يحضر فتوة الحي الفرح مع سائر المدعوين، فإذا انتهى العشاء، خرج العريس في نفر من أصدقائه يتقدمهم فتوة الحي في عربة خاصة، ويسيرون من شارع إلى شارع، ومن حي إلى حي، وهم يغنون. وكلما وصلوا إلى حي تحذوا أهل هذا الحي بشتى الألفاظ، فيخرج إليهم شباب الحي وفتوته، ويهاجمونهم رداً على تحديهم لهم، وتدور المعركة بين الفريقين. وقد كان تصدي المعلم سالابو لحماية الزحف في حيه وغير حيه، من أكبر الأسباب لانتصار الفريق الذي يقوده سالابو، لذلك نال شهرة كبيرة جعلت كثيراً من العرسان من كل أنحاء الإسكندرية يطلبون حمايته ويتنافسون في الحصول عليها.

ولسالابو في أيام جهالته، كما يقول هو عن أيام الشباب، مغامرات طريفة يضرب بها المثل للآن في جميع الأوساط بالإسكندرية. وقد تعتبر أهم مغامراته

للمحاكمة ففضى بسجنه مدة سنتين. ولكنه سجل لنفسه جريمة تكاد تعتبر الأولى في تاريخ الفتوات جميعاً.

أبو أحمدات زغلول:

يسمى السكندريون كل فتوة من فتواتهم باسم «أبو أحمد» ولا يشبه فتوات الإسكندرية فتوات القاهرة، بل أن لهم صفات ومغامرات تختلف عن مغامرات وصفات فتوات القاهرة، كما أنه لا يوجد بينهم بلطجية كالنوع المعروف في القاهرة. ويكاد يكون لكل حي من أحياء الإسكندرية «أبو أحمد» خاص بهذا الحي له عزوة فيه وأتباع وبهابة أهل الحي ويلجئون إليه في المناسبات الخاصة يتطلبون حمايته. وقد كان معظم هؤلاء الفتوات – قبل أن تلغى الامتيازات – يتمتعون بحماية الدول الأجنبية، ويؤجرون ليقفوا في وجه السلطات عند تنفيذ أي حكم صادر من المحاكم الأهلية. وفي الإسكندرية أحياء وطنية كثيرة وبينها أحياء لها غير فتوة واحد. فحي اللبان، له ثلاثة من كبار الفتوات وحي محرم بك به فتوتان، وحي بحري فتوة واحد الآن، ولكنه منذ خمسة أعوام كان يتمتع بأكبر فتوات الإسكندرية كلها. ويمتاز فتوات الإسكندرية عن فتوات القاهرة بأنهم أكثر صفلاً وتهذيباً، فمعظمهم يعرف لغة أجنبية أو لغتين وذلك لاختلاطهم بالأجانب الكثيرين في الثغر، وملبسهم ليس الجلابية واللاسة كملبس فتوات القاهرة بل هو السروال الأسود الواسع، وفوقه صديري بلدي وجاكته وطربوش ويجيدون برم شواربهم ورفعها إلى أعلى، كما أنهم يحبون وضع الطربوش على رؤوسهم. ويشغل معظم فتوات الإسكندرية في التجارة وفي المزايدات وفي أعمال البناء من أخذ مقاولات الشحن والتفريغ والتوريد وغيرها من الأعمال التي تدر أرباحاً كثيرة تحت تأثير نفوذهم الواسع القوي. ويعتبر حي انسطاسي في الإسكندرية أكثر أحيائها شغباً ومشاعبات، و أشهر فتواته هو زغلول.

زغلول رجل في الحلقة الرابعة من عمره تبدو عليه أمارات الفتوة والقوة والجرأة الهائلة في غير تهور. اسمه الأصلي المعلم محمد جاد ولكنه مشهور ومعروف باسم زغلول ولا يعرف أهل الحي له اسماً غير زغلول. فضى نحو اثنتي عشرة سنة في السجن لسبع سوابق كلها ضرب ومشاجرات، ويعيش الآن عيشة هائلة ويدير قهوتين له في شارع انسطاسي، ويكسب منهما مكسباً وافراً. وزغلول رجل طيب القلب جدا كجميع فتوات الإسكندرية، تأسره كلمة المعروف، ولا يثور بسهولة. وهو في غاية الكرم والعطف على الفقراء من أهل الحي، ويتصدى لحماية النساء والضعفاء بغير أجر. وإذا تحدث، ففي هدوء كامل وسكينة وعمق، لا يفاخر بعمل يأتيه، ولكنه يصف نفسه بأنه رجل لا يحب «المشي المعوج»، ويقول في تواضع أنه بفضل الله لم يبق على «بيت مشبوه» في منطقته برغم أنها منطقة الدعارة الرسمية في المدينة، وهو لا يمتلك أن ينظف المنطقة من بيوت رسمية تأذن الحكومة بإدارتها برخص، ثم يتألم عند ذلك ويقول: «لو أن الحكومة تصدر أمراً غداً على ورقة (بس) بإغلاق هذه البيوت وتسلمني أنا هذا الأمر، ففي ظرف ٢٤ ساعة أنظف هذه البقعة من كل ما فيها».

وعلى الرغم من الهدوء والعمق اللذين يبدوان على زغلول فإنه يعتبر من أخطر المغامرين إذا ثارت ثأرته، فلا يصبح زغلولا الهادئ الوديع، بل يصبح وحشاً آدمياً. ومن أغرب مغامراته في حي انسطاسي أن حدث ذات مرة أن تعددت المشاجرات في هذا الحي بسبب النساء، فنزل في ليلة إلى هذه البيوت الرسمية وبحث عن أسباب وقوع المشاجرات الكثيرة فعلم أن النساء هن اللاني يثرن هذه المشاجرات ويرغمن الرجال على التدخل فيها، فأصدر تنبيها لهن

بالتزام السكون حتى لا يضطررنه إلى معاقبتهن. فلم يكد يمضي على ذلك التنبيه غير ليلتين حتى فوجئ بخبر وقوع مشاجرة جديدة في الحي، فقم وحده وفي يده خيزرانة صغيرة وأعلن أنه سيخلي هذه المنطقة ممن فيها مدة ثلاثة أيام. واستطاع زغلول وحده، والخيزرانة في يده، أن يخلي حي انسطاسي من كل زواره، وأن يلزم النساء بيوتهن، فقد أخذ كرسياً وضعه عند أول الشارع، ومنع دخول الزوار إلى هذا الشارع ثلاث ليلات كاملة، ولم يجرؤ أحد أن يدخله و زغلول جاثم عند مدخله. ثم رفع هذا الحصار الغريب أخيراً، وكان هذا الدرس درساً قاسياً انقطعت على أثره المشاجرات التي كانت تقوم دائماً إلى مدة طويلة. ويعتبر «زغلول» فتوة من الدرجة الأولى في قيادة وحماية الزفف، فهو لهذا يدعى كثيراً لحمايتها، ويتصدى لتلك المهمة، فيمر بالزفة في كل أنحاء المدينة، ومما يذكر أنه مر ذات يوم في حي الفراهة الذي يحرسه الفتوة الكبير سالابو، فوقعت بين الفريقين معركة جرح فيها عدد كبير من الفريقين، ويدعي زغلول أنه هزم سالابو هزيمة منكرة وأدخله بيته. بينما يدعي سالابو أنه هزم زغلولا هزيمة فظيعة مستغيباً بأنصاره على ربطه هو ورجاله بالحبال ثم مثلوا بهم شر تمثيل. والحقيقة ضائعة بين الفتوتين، ومع ذلك فهما لا يزالان يتمتعان بنفوذهما الكامل بين أهل أحيائهما.

أبو خطوة:

«مرحب يا أبو أحمد!» تحية يقابل بها جميع أهل بحري في الإسكندرية الحاج محمد أبو خطوة فتوة هذا الحي وعميده الشعبي. وحي بحري هو أكبر حي يسكنه الوطنيون من أهل الإسكندرية، ويشمل منطقة رأس التين والسيالة إلى الميدان.

والحاج محمد أبو خطوة ليس كأولئك الفتوات المعروفين بالبلطجية الذين يعيشون على كد غيرهم من الناس، معتمدين على قوتهم الجسمية. بل هو رجل عامل نشيط يكسب من كده وعمله بالطرق المشروعة، ولكنه يهوى الفتوة ويتصدى لحماية الضعفاء والمظلومين اللذين يطلبون حمايتهم في المناسبات المختلفة. وقد قدم للمحاكمة وحُكم عليه نحو أربعين مرة، وبلغ مجموع السنين التي قضاها في السجون المختلفة عشرين سنة، وجميع سوابقه ضرب واعتداء. والحاج محمد أبو خطوة وإن يكن قد بلغ الخامسة والخمسين من عمره، إلا أنه لا يزال يحتفظ بقوته وفتوته، ويقود سيارته بنفسه، يجبوب بها أنحاء المدينة، ويكاد يعتبر الآن أشهر فتوات الثغر. ولا تستطيع مطلقاً قبل أن تعرف من هو أبو خطوة أن تحكم حين تراه بأنه هو صاحب كل هذه السوابق، لشدة ما يبدو عليه من طيبة الخلق وحلو الحديث وصلاحه وتقواه، حتى لا يكاد ينقوه بجملة إلا وهو يستشهد بأية أو بحديث. ومع ذلك فهو يجيد التكلم بعدة لغات أجنبية تعلمها من كثرة اختلاطه بالأجانب في أعماله وأيام السلطة العسكرية.

قد تكون أطرف مغامراته ما وقع له في أيام الحرب العظمى، إذ كان ذات ليلة في إحدى صالات الرقص مع بعض أصدقائه بجهة السلسلة، وكان على مقربة من هذه الصالة معسكر للجند المصريين، فسمع أبو خطوة ضجة كبيرة في الخارج ناحية المعسكر، فسار إليها وتبين له أن ستة من الجنود الإنجليز السكارى اقتحموا معسكر جنود المصريين في حيرة من أمرهم لا يعرفون ماذا يفعلون! فدخل أبو خطوة إلى المعسكر، وأخذ جنديين من الجنود الإنجليز كلا في يد، ورفعهما في الهواء كأنهما طفلان ثم ضربهما في بعضهما ورمهما خارج المعسكر، فلما رأى زملاؤهما ذلك فروا هرباً من هذا الجبار

العنيد، وعاد أبو خطوة إلى الصالة فأتم سهرته في أمان. وفي اليوم التالي علمت السلطة بما وقع في الليلة السابقة بجنودها، فكلفت القسم بالقبض على أبي خطوة وتقديمه للمحاكمة العسكرية، فأرسل القسم في طلبه ولكنه لم يذهب. فأرسل له قوة من البوليس فلم تستطع القبض عليه، لأنه ضرب جميع أفرادها وكانوا عشرة، فأبلغ الأمر إلى السلطة العسكرية فأخذت تعد العدة للقبض عليه، فلم يكد ينتصف الليل حتى أحس أهل الحي بأن الجنود البريطانية تحتل الحي بأكمله ومعها سياراتها المسلحة، وفي الصباح الباكر توجهت فصيلة من الجنود الإنجليز تصحبها سيارة مسلحة قد ركب عليها مدفع رشاش، ووقفت أمام منزل أبو خطوة. وقد صوب جنود الفصيلة فوهة المدفع وبنادقهم نحو البيت، وأرسلوا إليه رسولا يبلغه أنه إذا لم يسلم نفسه فإن منزله سينسف بمن فيه. وهنا يقول أبو خطوة: «لولا العيال وخوفي عليهم، ما فكرت في تسليم نفسي لهم مطلقاً...»، وسلم نفسه فحوكم أمام المحكمة العسكرية، وحُكم عليه بسنتين في السجن، وأرسل إلى معسكر العامرية ليُسجن هناك. لم يكد أبو خطوة يقضي بضعة أيام في معسكر العامرية سجيناً حتى أعجب به قومندان المعسكر، واتخذهُ صديقاً حميماً له، وأطلق له السراح داخل المعسكر، وصار يعامله كما يعامل أي فرد في المعسكر. وذات ليلة أقام ضباط المعسكر حفلة ساهرة في المعسكر، فدعا القومندان أبا خطوة إلى هذه الحفلة وقدم له الويسكي والأكل مع الضباط. فأكل أبو خطوة وشرب «وانيسط» كما انيسط سائر الضباط، فأخذ بعضهم يسخر بأبي خطوة فلم يطق هذا هذه السخرية ورد لأحدهم النكتة، فما كان من الضابط إلا أن ضربه بكأس الويسكي في وجهه فسال الويسكي على وجهه وملابسه، وثار أبو خطوة لكرامته. فقام وسط الحفلة وكسر جميع ما في الحفلة من أوان وموائد ومقاعد، وضرب الضباط جميعاً، ففروا من وجهه وانتهت السهرة بهذه العلة الكبرى. ولكن محبة القومندان له، وشدة إعجابه برجولته وقوته، جعلته لا يقدم أبا خطوة للمحاكمة من جديد، واكتفى بأن أرسله إلى سجن قنا ليقضي بقية المدة المحكوم عليه بها مكبلاً بالحديد، ومرتدياً «الخش» وهي بذلة المحكوم عليهم بجزاءات من المسجونين. وقد تزوج الحاج محمد أبو خطوة خمس مرات، وله أربعة أولاد وفتاتان، وجميع أولاده يشبهونه في قوة الجسد وشدة البأس. فلما كبر ابنه الأكبر السيد أراد أن يتشبه بأبيه ويكون من الفتوات. فبدأ يناضل في هذا الميدان وتعددت حوادثه ومشاجراته حتى طلبه البوليس للتحقيق، فامتنع عن الذهاب عدة مرات متشبهاً بأبيه. فلم يرق هذا المسلك أباه فأخذ نفسه وسلمه للبوليس، وتعهد للبوليس بضمان حسن سير ولده السيد وأجبره على الاستقامة والصلاح الكاملين، وفعل أصبح السيد مضرب المثل في التقوى والصلاح. والحاج محمد أبو خطوة يكسب عيشه الآن من عمله في الدخول في المزايدات التي يباع فيها الأثاث والممتلكات بأحكام المحاكم، فيخرج كل صباح في سيارته يفتش عن مزاو ويتقدم إليه، فإذا تقدم كف الجميع عن الزيادة عليه خوفاً منه، أو عملوا على استرضائه بإعطائه ربها معقولا، وخرج هو رابحاً مكتفياً. وكثيراً ما تدفعه محبة الخير والعطف على المساكين إلى شراء أثاث منزل يباع بالمزاد العلني ثم تركه لأصحابه إن كانوا معدمين، أو تقسيط مبلغ الشراء الذي دفعه هو على مدة طويلة إن كانوا مأزومين.

نشرت هذه المقالات في الأعداد ٦١٨ - ٦٢٠ - ٦٢١ من مجلة "الدنيا و كل شيء" لعام ١٩٣٧

Mediterranean Lentil Soup

شوربة عرس

Lentils are inexpensive legumes that come in a variety of colors and shapes. According to historians, lentils have been included in man's diet since Neolithic times and have been among the first domesticated plants in the countries of Western Asia between the Mediterranean Sea and Iran, which are believed to be the place of origin of these plants. If you are conscious about keeping your heart healthy, you should opt for lentils, making them part and parcel of your diet. Lentils are particularly beneficial for the heart, as they contain significant amounts of folate¹ and magnesium. The high level of magnesium in lentils is also good for cardiovascular health, as it enhances the flow of blood in the body. Lentils, being a rich source of dietary fiber, help in lowering cholesterol and prevent the sudden rise in blood sugar levels after meals. They also combat digestive disorders, such as irritable bowel syndrome and constipation. Besides being rich in iron and flavonoids², lentils are great anti-oxidants. In addition, lentils are rich in protein and many other micronutrients that can nourish all cells of the body. Finally, a bowl of lentil soup will definitely keep you warm on chilly winter days.

Ingredients

Makes about 8 servings

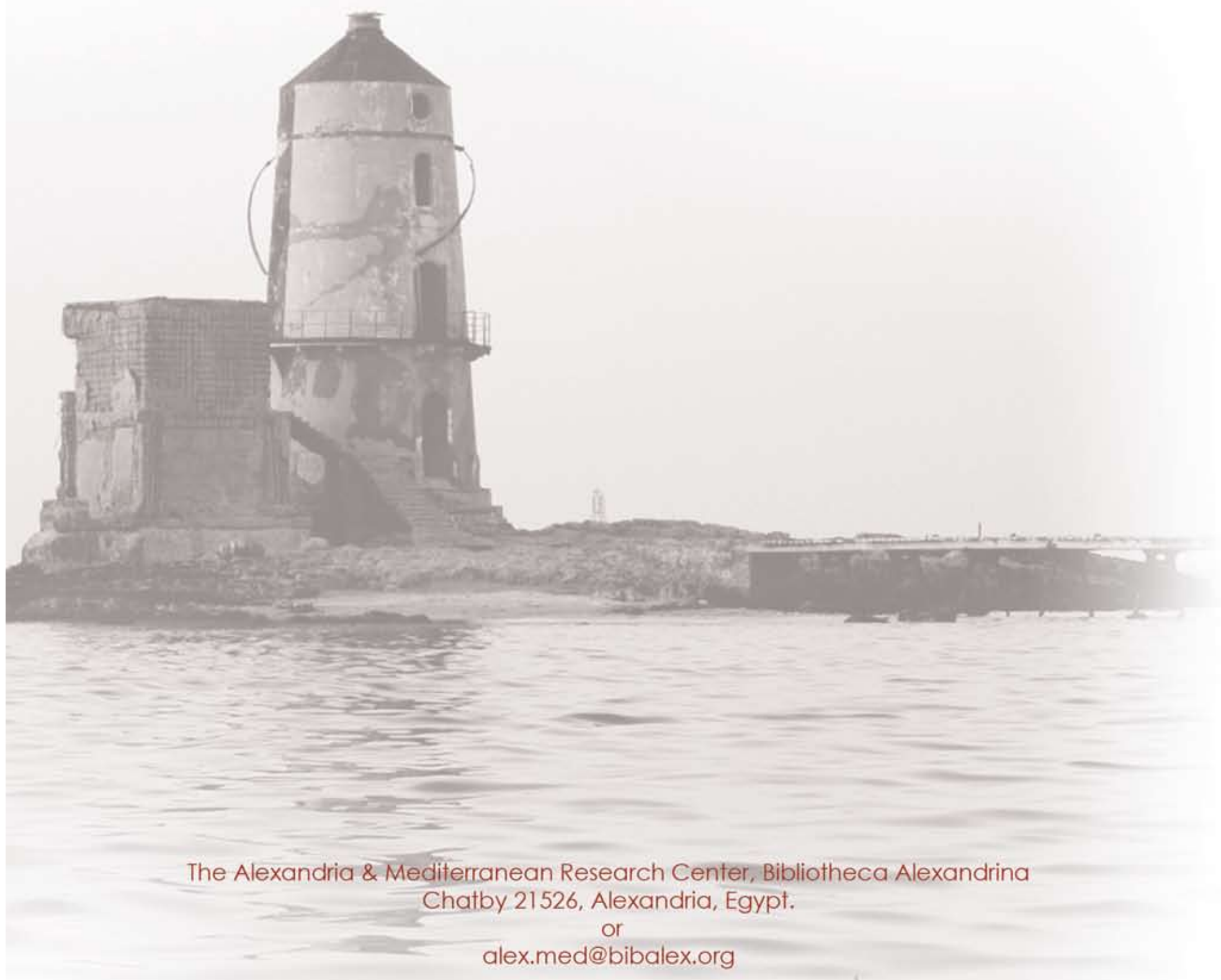
2 cups dried lentils, well-rinsed
 2 cups tomato sauce
 3 ribs celery, diced
 4 medium carrots, diced
 1 red onion, diced
 3 cloves garlic, minced
 2 tablespoons extra-virgin olive oil
 12 cups of water or vegetable broth, or combination
 salt

Directions

1. In a large pot, sauté celery, carrots, onions, and garlic (using extra virgin olive oil) over medium heat for about 5 minutes.
2. Add lentils and 8 cups of water and/or broth, and cook over medium heat until lentils become soft. This takes about 15-20 minutes.
3. When lentils are softened, add remaining water/broth and cook for another 15 minutes over medium heat.
4. Add tomato sauce and cook for another 10 minutes.
5. Add salt.
6. Serve and enjoy this savory Mediterranean soup recipe.

¹ A derivative of folic acid

² Flavonoids have beneficial effects as antioxidants, neutralizing free radicals which damage body tissues and lead to heart disease, strokes and cancer.



The Alexandria & Mediterranean Research Center, Bibliotheca Alexandrina
Chatby 21526, Alexandria, Egypt.
or
alex.med@bibalex.org



Alex Med
Newsletter

